



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Harvard College Library



FROM THE BEQUEST OF

CHARLES SUMNER

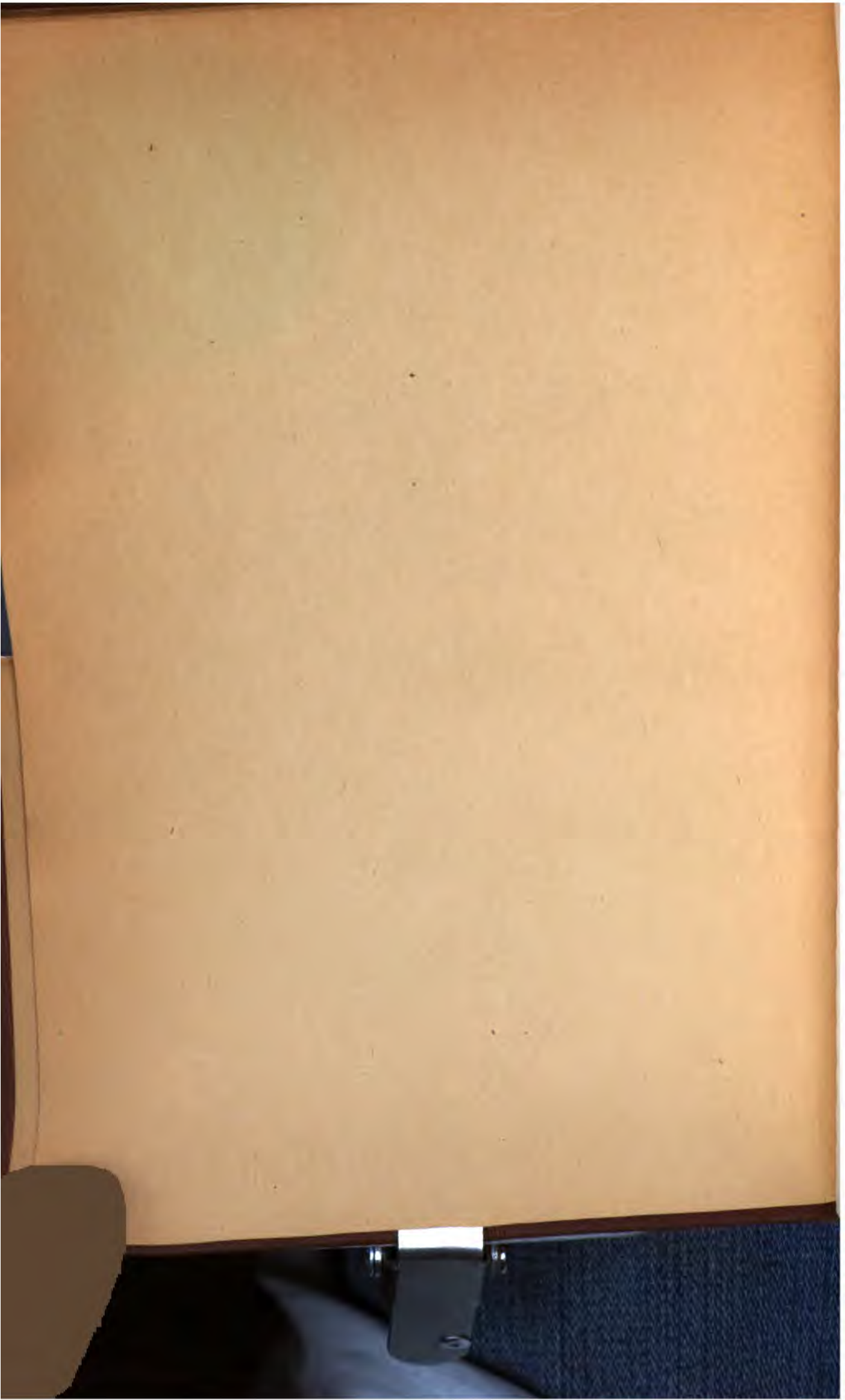
CLASS OF 1830

SENATOR FROM MASSACHUSETTS

FOR BOOKS RELATING TO
POLITICS AND FINE ARTS

TRANSFERRED TO
FINE ARTS LIBRARY









THE CONNOISSEUR'S LIBRARY
GENERAL EDITOR: CYRIL DAVENPORT

I V O R I E S



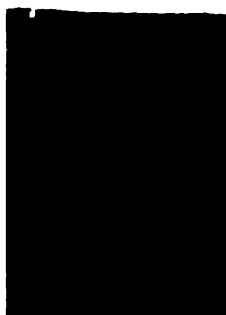


researches
this book
dispute th
arts: how
and take, c
and assim
at times si
may be els
to call att
where they

Few re
been add
hoped that
book will s
further. I
siderable ex
by the intro
of Ivories i
go to no bet
of Westwo
museum; l
lection of
possible, ev
The except
such instan
equal to th
doubt, in se
while care l
has not bee
this respect
These insta
which are c

An ende
in such a
might othe
logue. Fo
dental rema

PREFACE,	
LIST OF	
CHAPTER	
CHAPTER	
CHAPTER	
and o	
CHAPTER	
Ancie	
CHAPTER	
CHAPTER	
CHAPTER	
sests,	
CHAPTER	
Thirte	
turies,	
CHAPTER	
Combs	
CHAPTER	
teenth,	



LXV.
✓ LXVI.
· LXVII.
LXVIII.
· LXIX.
· LXX.
· LXXI.
· LXXII.
· LXXIII.
· LXXIV.
· LXXV.
LXXVI.
LXXVII.
LXXVIII. j
LXXIX. (
LXXX.)
· LXXXI. I
LXXXII. I
· LXXXIII. (
LXXXIV. "
LXXXV. S
LXXXVI. C
· LXXXVII. C
LXXXVIII. B

THE
be
it
other sub
ment of
considerat
involve th
Not only
which is, i
we shall
excluded ;
carved or
which man
notice were
endless ill
mankind fr
any written
back to a p
be said tha
or incised c
attention.

It will b

B

the eastern
the raw
in the work
noble pur

Strictly
tusk of the
that of the
females find
scarcely as
are kept in
ally, but in
wild state
placed between
bone, and
so much as
be torn.

and compared
which compare
it more suitably
than is, for

The comparison
to that has
principally
organic materials
salts, and
exceedingly
and radiating
ivory these
is to the number,
the ivory owes
and the change
engine-turning
tinguish it
larger and
Scientific
in his lecture

kinds, on
with age.
grain. Ca
times of a
is very sin
There are
as a rule
comes fro
from Siar

The A
Asiatic, an
islands of
marked v
that most
Africa. S
from Indi
to Bomba
in stores b
traders wh
elephant b
the world
Grogan in
elephant i
Africa a t
disappeari
swarmed i
South Afr
found. Y
north to t
There, an
vicinity of
herds still
considerab
of the Tor
which are
the work w
himself sev

available
white, not
be called
shell. Mo
which han
jaw of the
coasts of
nations—t
grips—and
chessmen
an importa
single tool
a fine des
is generally

In revi
have to no
We shall
of the civi
Rome, to
ment of Cl
empire in
to the cer
finally, we
of the ren
our own da
ivory in m
say very n
this way to
fans, comb
billiard bal
unhappily,
talent.

The his
remote ant
we can po
dynasties
these far d

and Abys
most of th
were origi
Diodorus
Sesostris
and twent
So plentifi
used it fo
in fact, th
Museum s
the trappin
v. 584), th
(*Odyss.*, x
Phidias an
shall have
and over ag
abound.

The H
which was
days a gre
Assyrian
poured in
luxurious
to the use
high esteem
noble subs
is the refer
pure gold,
men of Hi
made in a
came by th
were thy m
horns of i
in three ye
gold, and s
x. 22). A
made thy

eighth ce
the empi
best artis
Italy, Ge
fluenced,
artistic cu
unrest pr
to the art
imperial
incompara

For w
of express
gothic art
centuries
not only to
so touchin
many obje
bring hom
details of
ments, and

Up to :
the Church
art. Relig
lives. All
material w
edifices an
was the m
as our im
difficult to
ture during
Constantine
jects of wh
able are the
the services
chapter, con
amongst su
Virgin and

various centuries
courts of
There will
work which
genius and
native artists
must be all
of styles.

by a certain
necessarily
but one which
So also will
The actual
decisive of
treatment of
its own which

Not only
exist, but
positions of
gothic.

In default
executed the
exception, to
to us—it is
manner in
consider the
exist, it is
in consideration
studios, so
artists, each for
we not take
shop for carvings
day, in Russia
carvings and
sometimes
what we see

SOME
have
agreed
France, and
our notice
in the history
these objects
conjectured
inhabitant
found.

About
investigation
hood of
palæontology
number of
only scratches
are often
uncivilised
with designs
avoid chance
and execution

It is
tributary
in the great
lateral branch
those early



of man
southern
in our c
earliest
evidence
of these
containe
man as
primitiv
interesti
horn of
the anim
in reind
hood o
modelled
thick leg
and the
Musée c

Amo
of all is
head an
understa
period 1
sculptur
ing are
horn or
the latte
than a s
with suc
and the
such life
of cultiv
knowled
respects
race wh
compare
time to 1

1
to assign
of the P
these chi
the rounc
of delicac

It ma
by prefer
material,
hard, uny
for it mu
chance pr
tremely p
the histor
their meti
they exist
to indicat
have poss
and of p
What do
from the
things per
our know
which may
And what
between tl
days, ever
Assyria, w
we reason
ages!

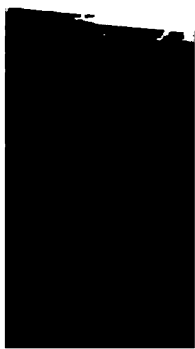
It is in
periods of
dour of A
of represe
civilised n
spirals, an
time in th
at the best





PLATE

.

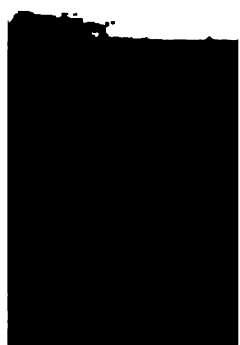


1

1

1

1



idle mome
for subseq
cannot hel
which is
which form
able exam
allusion ha
piece of sl
manner on
bone and
improper t
artistic ski
figures are
up togethe
artist woul
book. It
to nature c
animals, th
antlers, the
clever touc
times, in tl
dewlap.

Another
was found
Thaingen,
engraved c
markably
spirit, a rei
seems poor
said, and e
and with re
celebrated
Constance.

On ano
outline of
of fidelity
naturalist.

IVORIE

FROM
amp
we r
which it is
a period of
the annals
in obscurit
may be app
years or so.
pally with
the early na
perhaps unc
ment of th
almost our
and treasure
hidden from
histories an
places of th
which gove
Assyria tha
of the won
have come c
Many m
the gold an
sarcophagi,

F R O

a thousand
Step Pyra
We have
skilled wo
quantities
tent with
designs ar
mastic. O
interesting
clappers of
One of th
carved with
modelled h
other is th
drawn figur

The Bri
and orname
the Pharaoh
features eve
to-day, as h
museum at
of objects in
spoons—the
figure—and
form and si
prænomen
nearly four

The date
somewhere
Assyrian ive
chronology
sensibly spe
so, or even 1
it is as well
cerning the
we consider 1
perishable un

D

FR

are the on
of these a

The h
lonia had
cited the c
appears to
until early
to engage
the politic
Bagdad, v
site of Ni
about the
years later
ruins of E
importance

The so
angular ar
eighteen h
remains of
The first
walled with
representati
twenty-five
from the e
been spaci
been visible
earth. As t
and over ag
were gather
what remain

It is not,
than allude
monuments-
the triumph
which Laya
carvings fr
Museum nu

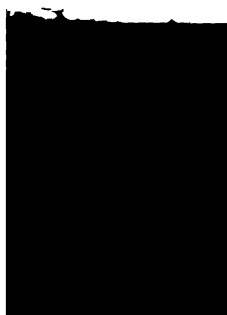
FRO

others rese
wax, or ev
In this co
opinion of
whom a ti
a gold arm
for analysi
phosphoric
copper, to
But there
turned my
odontolite c
ivory colou
phosphate."
may be, by
converted in
in many w
found in co
manufacture
of the tusks
earth for the
have become
which have
allowing the

The exan
a number of
of the decor
winged spir
outline, the
bulls, and ot
a considerabl
and feet. In
to have form
been affixed
the decorative

The wealth
in the rich an

1





1



2



3

PLATE III. IVORIES FROM THE RUINS OF NINEVEH.
1. FRAGMENT FROM THINOP, NINEVEH. 2. PANEL WITH CARTOUCHE. 3. EGG-SHAPED BEAD.



the
are
bac
Sh
is
inte
in
at t
of
app
The
doub
scro
tree,
conc
abov
"SYM
of w
pries
the f
in o
appro
steps
grace
of the
menta
section
conve
leaf in
style
Th
and w
said, t
compa
period,
former
models

A
th
an
the
sor
pre
dip
and
tha
piu
thic
a f
sho
is p
gen
read
two
and
lean
supp
coili
by h
is cl
Hyg
and
the t
to es
leaf,
unfor
Both
the I
four s
extren
specin
ment
and r





very
are
The
meas
A
serve
cisio
Nati
of an
tion.
the
pranc
a nur
now t
of no
Both
carefu
show
extent
the cir
what
round
style
one tin
— am
must r
The e
accurat
the orig
may m
South
repres
leaving
out not
work, s
found in
the mus

N

Flavi
An

*

*

*

*

Flavi
en

Anth

Flavi
ian

Unkr

Flavi
Pa
Po

Flavi
nus

Re
we
pe
in
at
it
fro
glo

the
lim
Chr
end
tho
art
The
com
the
the
the
By
later
Chri
itsel
Frat
along
itsel
Aby
in a
rema
our
fluen
know
magr
style,
influe
almos

th
st
to
w
ta
m
al
W
ar
to

be
m
is
te
we
sh
of
sp
he
re
at
th
or
wi
co
th
in
Co
all
sig
tin

wh
It
acc
tai

and
sarc
is s
on
it w
wor
the
The
the
cha
of t

Chr
sub
in
peri
sha
peri
mar
Rom
extr

Br
side
fou
full
and
earl
very

be
wid
year
The
this
the
on









the
S:
be
up
he
of
EC
be
ha

e
a
tr
C
th
g
a
le
w
ce
th
le
of
in
fr
th
di
th
to
ne
in
at
wi
wo
aft
to
ide
ide
M
cha
the

wo
art
fro
Th
pro



co
in
an
sc
ch
ac
Ho
pe
me
and
of
of
the
the
sain
—t
cos
figu
so
mig
with
of t
Hol
gro
hand
are,
their
of th
there
an ex
admi
ideas
is me
of tr
in st
exam
frequ

fin

th
of
wi
ac
"P
tha
rul
pat
im
cha
nifi
pro
tiss
It l
The
in
asc
leas
who
don
—w

l
f
t
t
a
in
th
b
in
se
pa
co
Pr
th
fro
of
ma
be
orig

eve
tion
bin
we
how
the
hark
this
origi
whic
matt
Neit

of r
day,
the
of s
have
the
in t
ever,
of th
very
mista
singt
It
is th
an ea
do no
amon
there
satisf
claim
produ
Chris
that t
fifth c
which
workn
quality
and a
wide
the ba
other
such a
tell us
of the
arrestin
and of
served,

of
day
the
of
hav
the
in
eve
of
ver
inst
sing

in t
so e
do n
amo
ther
satis
clair
prod
Chri
that
fifth
whic
work
quali
and a
wide
the b
other
such
tell u
of th
terest
and c
serve





t
v
s
a
in
a
r

th
st
ea
ev
rin
wa
it
ve
for

rie
to
Ita
in
orn
the
of
the
extr
med
Lor
and
at t
spec
man
fish
coils
the







arcades, we
that they are
of the forme
manship to

The pla
recall the di
that they ma
At the same
at such con
setting down
of caskets o
in his *Mon.*
remarks to t
He says :—

“ At Raven
of S. Maximian
the sides adorne
for the most pa
become detache
diptychs. This,
for the consular
to the consulate
for other purpos
certain tablets as
represent the mu
have been book-c
certain representa
of hinges, so that
chairs rather than
ends on the top in
diptychs.”

We must
an example c
cover in the
condition. It
and of two h
decorative fram
the only rectan
the panels, on
spectively, two

[illegible]





PL



the general votional fee their express type, still the knew what general effect elegant arrangement presented us. To Mr. Webb in 1865 to Scotland to origin it is of the animal Carlovingian, to which reference is certainly not. Perhaps the Kensington Museum on the dispersion 1861 was a Roman and *cloisonné* enamel splendid shrine connected with our ivory figures and their origin. Of the reason that it is of copy a Greek cross with the transept branches. It is rich in transepts plaque sides, and the design twenty-eight arches prophets, and saints represent the visitation Holy Child, the figures are some of all bear scrolls which are, however, difficult

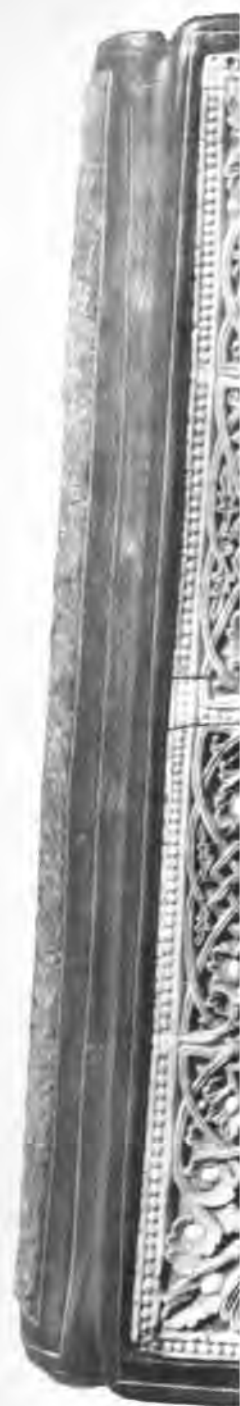


PLATE XXIII



.



ECC

tion, as a r
however in
might appe
as legitimat
of Christian

Amongst
the Church,
who would
objects to b
common app
the gospels a
been used fo
tacles for reli
have come do
unconsecrated
acter are so
naturally beco
for this practi
a sacred chara
is likely that r
intrinsic value
has been the c
possess such a
donyx cameo in
the most impo
were applied w
kind of memor
be used at the r
mass, the ivory
the altar in som
as altar cards,
which it is not
missal, are now
ancient name.]
diptychs, diptych
commonly know
We thus see illi

EC

the liturg
the deacc
mentions
living and
the Alexan
the use of
of using t
names of
church wei
and those
were also h
to canonise
though the
term itself,
solemn par
times the na
the pope, tl
inscribed, a
the consul A
of the bisho
in ink. A
Bourges, in
cathedral at
consul, on the
bishops of N
1170 A.D. F
a register of
rite was more
distinguish fo
baptised, those
those who die
saints and mar
of the names of
isation, on the
erased was a me
as heretics to b
the Church, in

ECC

sests, that
ivory plaqu
or entirely
planing or
term is a w
manuscript
notice of a
will suffice.
diptych in
have been e
left to disti
back is carv
Saviour of t
the same di
carved on th
Passion. It
consular dipt
Again, on a s
pool Museum
and an inscr
Bishop Baldri
amongst bishc
consular dipty
to Paulus Pro
tainty had th
remain.

An importa
the controversy
of a consular
gradual of St. (
of Monza. On
the usual manne
ing. But over t
"SCS GRECOR,"
There are other
of the consul on c
has arisen wheth



PLATE XXVI 1. COVE



ECC

bishop's pal
the blessing
which the b
consecration
holy water l
on a kind of
in the font, t
On the back
senting othe
of the tenth
bishop celeb
thurifers, acc
of a lectiona
Museum an a
and pall, holc
kneel and kis
public library
a diptych of t
very full chas
(perhaps the
an altar facin
two-handled c
breads of a pe
book, and tw
hands, it is the
the wine. In
canon of the
attendants and
(figured in Pa
plaque, with a
of the diptych
German diptyc
Library an arch
pallium, the he
Carlovingian d
is in episcopal
ing long mani

RELIGIOUS
FOURTE

IN the iv
which it
chapter
feeling and i
ably from that
tion of Christ
and almost de
Byzantine art
were even emp
for the wester
Gothic, style in
and lasting ch
and bronze-fou
the influence c
parent. The f
became brighte
term may be a
and scientific.
figures to the s
his immediate s
he saw, the cha
pressed in the fa
in the fashion of
for centuries the
bending solemn

REL

one kind or
scarcely a r
without its
would be cl
moment of p
and often, ne
which are to l
We shall see
trptychs tha
tion to give.
as is probab
were adapted
and therefor
execution, sti
there is scarce
while of many
nothing bette
time also wo
somewhat co
likely to have
acter and by t

Of the thr
particularly co
furnishes us w
to be found in
of these nearly
time we have in
specimens whic
to suppose that
destruction. V
of the fourteen
quent reference
in churches, an
personages, or
expenses of El
of a "chest of iv
Instances occur

REL

one loke and o
of one of the x
"Item a py
havyng a squar
yn the bothom
" Item iij ly

The inve
objects. In
three only o
nacles; but t
subsequent
generally me
may rememb
was used to
triptych kind
with leves" i
mean the tabe

Such lists
things, how i
silver gilt an
they were m
mountings ha
of the plaques
detached porti

Of the ter
the time of the
and churchwar
plainly, especia
One record of ti
tion as "the r
taynid to the p
broken and def
fire hearths, on
highways to "s
go on," one wo
caskets, and fi
could have been

R E

One is
Although
for instan
to us, we
imagined
ment and
oblivion, a
or at least
teenth cent
secular or
names only
we find me
(1337-80) a
the three M
of Amiot A
Philippe le
paid to Hé
with figures
other the li
we know no
ivory, in the
to Giovanni
century. A
capital letter
thought that
it; but what
surely on su
hardly expect
It is diffi
except partly
of the religio
and that the i
perhaps even,
ised. But thi
We may n
important obje
of ivory cask



PL





REI

seventeenth
There are i
a complete
directness c
on account
which put
later works
every figure
seven or eig
are as carefi
a much larg
of compartn
row, are of
ornamented.

Very im
of these age
shrines whic
museum at
tion in the w
to draw near
from that so
this kind, we
together, and
leaves. A tri
ones hinged c
fold and mee
leaves, or the
recess, withir
and enclosed
this fashion t
ordinary dipty
one where th
in rows, as w
other where t
is represented
diptychs, the
plain.

type of fear
 feelings, the
 slight deta
 figure or g
 a great dea
 ages by cer
 or even me
 to be usual
 these holy
 when tend
 scenes of al
 of gaiety.
 horror and
 are invoked
 it is not the
 other hand,
 fulfil its pu
 tion, as we fi
 (plate xxxii.
 ing heart o
 crucifixion.

We shall
 with very nu
 is not unlike
 sculptors ha
 actions in o
 of groups o
 composition
 was afterwar
 the arrange
 every artist
Golden Lege
 a certain am
 age, if the c
 things as the
 few could re
 such sacred



PLATE XXIV

RE

English d
London.
almost de
presented
crowned w
tioned in t
in 1855. I
of Englis
367'71). 7
in very hig
find the sol
coats and h
at the Rest
Hell, often
was bough
scenes, reac
right, a ver

A fine di
century wor
in the Kens
of most uni
depth of cal
background
one leaf is t
holding a b
excellent.
figure must
colour remai

A plaque
fourteenth c
bought in 18
an inch dee
figures of the
arch, holdin
especially the
has a kind o
also is the at





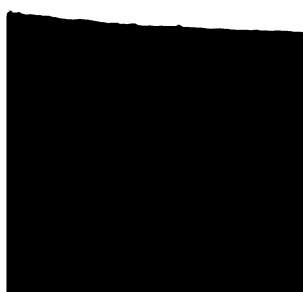


RE

most charming
representations
the arms
hanging over
death, the
convention
descending
the other
despair; then
on the other
perhaps, more
which could
period. To
or unable
would be useful
diptych is very
It is one, the
examples to
so fine a character

The next
century, and
in the nature
by a figure clothed
in bold and
an angel has
wings are occupied
architecture is simple
with the delightful
fully the drapery
crowning, is a
expression of triumph
up with confidence
of the hands
veil. The piece
centre portion
price given was
£448.

PLATE XXXIV





R E

are stand
ment of
somewha
sington p
period, an
an identic
into Jeru
Henry ex
and this
the raising
hands to t

The de
have been
definitely.
and Live
many othe
lection als
century le
representi
especially
have the ar
On either
method of
at that tim
the arms b
no distinct
the faces of
in the sam
Passion, in
noticed. A
in exception

We hav
works of th
them, but
particular e
be impossib
be given of





R E

where, and
beautiful
figures of
represent a
in which th
thought ar
and rever
all this the
tion, which
lives were
art, and wh
cause of re
reward is i
content it s
any trace o

The ear
sington is :
(No. 203'67
are also Fr
vation with
some of the
be guided
expression a
Virgin is se
waist and f
head is a ve
a narrow cor
and she gaz
one of her h
a dove held

All our
will be of
4685'58) is a
sions. The
last describ
turning towa
globe in one



REL

which a w
child in he

An Eng
Kensington
illustrates t
manner, he
pletely the
arm affectio
beautiful a
There can
this group,
a sitting fig
a peculiarity
Child with
the almost i
most beautif
may also be
and is very
height. The
falling in gr
covers her h
down to the
half stands o
hand, and pl
Him. In th
what was, ne
which is of a
The hands ar
1856. Many
gilded. Som
them. In ot
the crown, wl

There are
all to be genu
the third at
de Bourbon—
shrine, which



REL

it in their
tie a string
Dutch doll.
the figure to
still a fragm
only. Mean
attention.
had been as
Vierge ouve
obloquy to b
beauty and i
perhaps, with
sum—and re
the museum
does not app
not placed in
as nowadays
interesting is
portions were
at Saint-Mat
Abjat. The
the honour of
to M. le Bar
lapse of almo
ments of the
more united.
M. Saily, wh
Beaufet famil
Exhibition of
to a Paris dea
was subsequen
Carmichael, at
in 1902 it was
sum than £3,8
The import
genuineness or
Louvre and e

REL

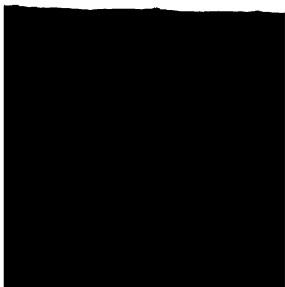
the actual e:
the thirteent

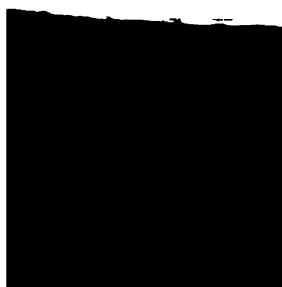
A very b
sington is th
which the V
upheld by ti
and veils of

Another
amples, is th
the Dragon.
mound, or h
little lower d
and at the ba
whole, includ
fine specimen
Wallace Mus
one among th
doubt the sul

Amongst
more interest
of the thirtee
quired at the
of the Coron
The costume:
some say, tha
son of St. L
The whole co
note the hera
garments. Ve
of the hands
Lord. The h
by M. Geoffro
most delightfi
Louvre in 189

It would s
principal figur
Virgin — musi





RE

Louvre pe
the Virgin
Amongst t
one of the
The first l
ornaments.
and mount
arms of Fr
cameo, the
stones, and
inventories
St. Louis, a

By the
place anothe
at Kensingt
is seated, a
Him. The
mainder is e
century. I
from the usu
and refined ;
hardly prese
feeling. On
suggested—
gendered the
case of the
fulfilled. It
the groups in
find the same
there is an ai
lady, a simpe
ness amounti
the colouring
this is a practi
and against.
always danger
however, whic

REI

who brought
clothes with
holy women
the most com-
absent from
to us. Ot-
and tradi-
duties; for
nails, and the
always easy
from being
in the course

It is no
Deposition
Examples of
panels of the
are no less fine
of the gothic
Byzantine period
the cathedra

Our space
the earlier ex-
by the beaut-
the museum
thirteenth cen-
composition,
and many other

Joseph of
burden, but
wards with
hanging over
steady steps,
taken down
figure hangs
clasps the low
emaciated arm
second figure



RE

even in the
on and pro
striking.
just descri
position, a
wards, tho
lower dow
woman rec
covering h
The whole
with the D
in the act c
it is his fig
group.

The Lo
same categ
described, a
Italy, to wh
few, other e
part elabora
pose that m
been execut
Attention m
Annunciatio
the museum
at Villeneuve

Of the 1
Flemish wo
sington, mu
down from
of minute c
coloured bac
are numerou
cared for and
excellent, and
of this period

We shall



instead of
 until about
 at York, in
 bishop, the
 latorium, a
 the orname
 be provided
 editions of
 of the furni
 monly prece
Liturgies, f
 fallen into c
 to preceden
 people. Ch
 "proud man
 encenced be
 Shakespeare
 hath stolen
 the splendid
 at Durham,
 which had t
 book had on
 our Saviour
 for the paxe
 ivory plaque
 the gospels
 pax, and kis
 the words, "
 the proper t
 an extension
 priest. And
 pax was not
 injunctions i
 within the d
 Edward VI.,
 time to bring
 church door



1



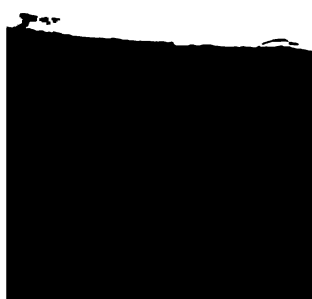
4



7

P.

1, 8. MEMEN



REL

of Netley, c
were not en
believe that
splendid shr
seems to hav
organ-builde
"valde eloque
Englishmen,
century), is n
in goldsmith
St. Alban, te
incomparabili
Albans for the
might be mu
been said to
later middle a
show that ivor
craft, still it i
that we owe t
carvings which

Finally, th
the education i
monasteries.
nished, not on
studios where
and bookbindi
indeed, and ind
utter default of
chapter of the
It says:—

" If there be art
with all humility and
them. But if any c
because he thereby
him be removed from
himself, the abbot sh

like a walking
the bishop's
ordinary sta
the form to
the Greek le
top, the end
at least the
curves. Th
taus, of whi
ivory, and in
common (esp

The crook
times in the
tau, or with
times simply
zontally from
crook one at
the more scep
represented c
Lord, or carri
fifteenth cent
of a bishop ass
crook, and it is
shape of the v
by the artistic
such variety a
the consequen
means the leas
be devoted to

Nowadays,
the insignia of
times he bore
as a *ferula*, bu
priest should b
secration receiv
Peter sent a st
Treves, and tha

F

crook of ivory
often referred

or, as we might

"The st
Was o
But a
So his

However r
precious metal
there is someth
and simplicity
particularly int
the fashion of
tirely died out
there is a sens
details are not
is intended tha
and magnificen
the delicacy and
the scientific tr
almost impercep
the volute spring
itself. We are
symbolical figur
examples, and t
placed back to
terise nearly all
fourteenth centu
only the heads re
to us, and they
thereby the less
should undoubte







ton of the
Soltikoff c
were proba
The decor
interesting
tion to the
edges of t
stone, as we

There w
century in
a most elab
figure of a
compartmen
a bishop. A
century at E
ivory, carved
in tunics and
interlacing a

Still more
which traditi
Cologne, in t
heads with in
side is a figur
by two angels
side is the ci
St. John. It
Cologne.

An interes
of northern v
year 1903, in
near Warwick.
beginning of t
from the abbey
hood. The flor
and there is a
side. It is said
British Museum



group of a n
the staff and
the head of
borough, A.D.
another Eng

The cross
Pontoise, A.D.
tured round
that called th
twelfth centu
a dragon's h
upheld by a
lation of the
manner. An
in the Soltik
the museum ;
the kneeling
Within the c
and a bishop.
work, if not in
fifteenth. The
of a crook, an
ornament. Th
decorated with
Both this and
accompanied b
work of the per

One more ex
remains to be
mediæval times
haps the most b
though a fragm
must at one tim
within the volu
mentioned more
the agony in the
kind which we l



" pecten p
three othe
of the cath
eburneus c
ex utraque
the relics
Durham, a
an invent
amongst w
bishop, of
A rubric in
of York sh
continued i
curious to
existence, h
staves, are a
reason for t
times of tran
in the invent
would becom
it was kept.

The num
not very larg
always easy
many would l
over and ove
St. Loup is in
Lupus died A.D.
precise as to t
place it some
centuries later.
smaller on one
is a semicircu
lions, and set v
foliage is almos
eleventh centu
scription, " PECT







L

with doves or
frequent in
They are seen
of the sixth
Nuovo, at R
And again, in
birds and cup
doves are dri
inclined back
vase, or chalic
quent. That
course evident
probability, a
to remote orien

Two interes
of the Capuchi
Brussels. The
teeth, the cen
foliage and bir
foliated rosette
suum planaveri
annis," a pious
Both were found
of the principal
probably been e

The comb c
was bishop of T
of St. Hubert, in
the field ornam
There are severa
notice shortly in
describe only tw
ably thirteenth-c
at Hardwicke C
high relief with
the angels appea
Egypt, the Mass:



emplified in rectangular c
becomes squ
comb of St.
century. Ea
shape with a
which we find
and in the c
much resemb
eastern origin
influence.

Besides th
cases, decorat
found; and al
as forming pa
they would h
In the same wa
decorated, wou
is ceremonially
off by priests

An unique
instrument for
collection. It
the offices of t
bells are silenc
long rectangular
Passion, and th
Paul. Passeri
but imagines it
uncertain. It m



IVORY

London. Ker
scribed in text.

Raigern. Mo

London. Salt

Hildesheim.

lamb with banner

Otto or Otho was l

Hildesheim.

in his hand.

Florence. Bar

bird and lamb in o

the other. The sta

Hildesheim.

double whorl endin

Metz. Cathed

twice round, decora

London. Briti

biting serpent's tor

settings only remai

London. Brit

ending in serpent's

London. Ken

many figures; a re

Oxford. Ash

St. Petersburg

centre; dragon's h

Paris. Louvre

foliated crockets.

century.

London. Ker

London. Ker

foliated crockets.

Metz. Cathed

Vienna. Neu

gilt and painted.

Berlin. Kuns

London. For

carved with Ann

crocketed arch;

statuettes within

places crown.

London. Salt

coloured and gilt s

London. Pier

ing angel. Former

Yorkshire. C

IVORY

London. Sal
with coloured glass
collection ?

T

Nuremberg N
vase ; on the other
Nancy. Cathe
scribed in text. Te
Cologne. Mus
for the fingers. Ele
Siegburg. Mus
Bamberg. Cat
Dogs, birds drinking
Osnabruck. C
the gospels. Elever
Elbingen. Par
period. Race of qu
on account of ascrip
Auch. Caneto c
animals. Eleventh c
Paris. Louvre.
Quedlinburg. C
combs. Eleventh ce
Augsburg. Chu
and dragon. Tenth
Augsburg. Chur
London. British
century.
Nivelles. Churc
Sens. Cathedral
to eleventh century.
Gloucestershire.
Twelfth century.
Reims. Cathedr
SS. Barbe, Fiacre, Cat
Berlin. Kunst K
St. Brieuc. Cathe

The nucleus of th
of Lombardy is depo
comb of ivory, in a set
also there, and may be
precisely similar form,
Remains of Saxon Pag
Downs, near Canterbur



SECU

workmanship.
that the subject
Examples of s
the period, if,
Many other cas
rosette or eigh
found in Italian
Pisa, Bologna, C
among religious
the Bargello, Fl
their costume,
same border of
casket of bone,
sington Museum
scroll style of de
throughout west
Before leavin
be devoted to t
of which are p
Northumbrian a
Franks casket, r
is in the museum
begin with what
the British Mus
scanty. It was
Augustus Frank
generous gifts to
valuable, at a dea
been some time i
in the departmen
a work-box by th
much valued by
away and lost. I
ever, at once reco
acquired it at a hi
it to the museum.
This casket—





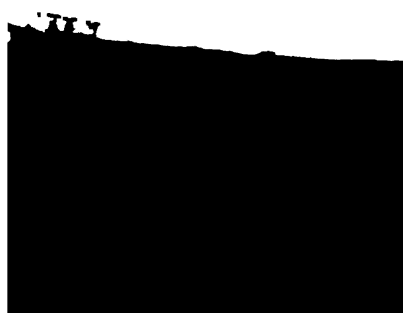
SEC 1

Jean de Meun
extract from t
Grosseteste, bi
most frequentl

In this romance
we are to see
Virgin Mary; t
the four cardina
meekness.

But besides
romances, we sh
interesting illust
Most valuable ar
gather from the
pastimes, the cos
great and small,
and the ladies an
periods. They o
instances, it will l
of these pictures
subject. A short
most frequently o
may, however, be

Tournament sc
mêlée of knights in
Love, where the kn
battlements, who sl
or the knights are
branches of roses.
hawking party; a l
pair of lovers ridin
a priest hearing a c
cowled monk appro



100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

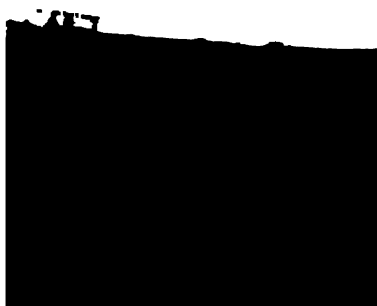
130

SEC

Lancelot. T
Tristan disgu
water on his b
and women l
three old pec
There is the s
again the am
princess riding
she has subdu
his mouth, cra
whipped by ti
window in a to

A curious c
as those we ha
one with love
tains the foot c
where are pres
sand virgins.

Italian cask
were generally
museums and
hexagonal form
in a dome shap
of stained woo
Italy instead of
of these period
costly, but it r
manship of the
of the inferior m
as well as the
similar kind, sh
employed upon t
by means of se
already been des
—that at Kensir
form and decorat
the romances ; f



SEC 1

the fourteenth
d'armes to C.
reference to th
ladies of his ti
required for th

We seldom
was usual to
perhaps, not th
it may be tha
we have are p
mirror case is
was treated in v
the finest mirro
ton) will suffice.
and measures t
front of the castl
knights in full
horses, and hav
on the lower ba
On the contrary,
of whom are gai
others by standi
being helped up
reached the battl
choice with grea
trefoiled balustr
strikes with his a
pensively medita
own knights. Th
are charming, a
arranged and spi
fied by the should

SECU

tice of presenting
there were in the
the thirteenth c
with beasts and
of ivory," and
majori cornu ebu
altare" (Dart, 2
the Continent as
in the church of
Hildesheim.

A peculiar use
which is illustrated
considerable number
that by which the
instruments of the
as "tenure horns."
by Ingulphus, abbot
in the Conqueror's
by word of mouth
only by the Lord's
interesting example
in the loan exhibit
sington in 1862, and
the Bruce, and the
the son of Thorald
the ancient kingdom
1036, is mentioned
that "with that horn
wine and before they
drank the wine and
church with all his
still preserved in the
to in a sixteenth-c
church of St. Peter
ebore ornatum cum
Thoraldi cum zona
Another interesting

IVORIES

the horn given by Henry I. to the priory of Carlisle when he enfeoffed it with certain lands to be held "per quoddam cornu eburneum"—by a certain ivory horn. An inventory made in 1530 mentions "the greate horn etnōry havynge certain bandes of sylver and golde," and the verses following graved upon: "Henricus Primus noster Fundator Hoc dedit in teste carte pro iure forestæ." The Bruce horn is in the possession of the Altesbury family. The whole tusk is plain and very magnificently mounted with silver bands, chased in compartments with stags and dogs, one animal in each compartment. The belt is richly adorned. The family of Pusey also hold the village of Pusey, in Berkshire, by a horn, which was first given to William Picote by King Canute.

The *Archæological Journal*, vol. xi. p. 188, describes a remarkable ivory drinking-horn, exhibited by Mr. Blackburn in 1854, which had been long in his family and regarded as a tenure horn. It is mounted in silver on an eagle's gamb, with two little wyverns for the smaller end, and with tip, bands, and mouthpiece, also in silver. The tusk is carved with elephants and other animals, and is probably oriental.

For ivory horns no doubt comparatively small tusks would have been chosen, and some method of hollowing the tusk must have been known so as to take out the greater part in a solid core, as is now often done in the manufacture of billiard balls. They would not have been likely to waste such valuable material by scooping it out.

A magnificent horn of large size, measuring more than two feet in length and five and a quarter inches in diameter, is in the Kensington Museum. It is northern work of the Byzantine school of the eleventh century, carved with interlacing circles enclosing figures of animals and birds in high relief, and around each end is a broad border of similar ornamentation.

Many other examples of fine horns up to the six-

SECU

teenth century of
 Continent, but th
 than the very be
 fifteenth century
 at the Soltikoff sa
 with excellently
 relief, in longitud
 by similar rows fil
 jects we have St. C
 the river. He is
 the way with a lan
 men with a dragor
 issues from a cave
 ments are fabulous
 a man is being le
 ladies; men and w
 ings, and two pairs
 the horn is said to l

Examples of iv
 paratively frequent c
 are not always eas
 generally speaking,
 and when they come
 hardly hesitate. At
 with many example
 Europe, which in st
 though whether direc
 only from thence it w
 Society of Antiquarie
 of northern work, c
 The tenure horn bel
 ampton is of ivory, w
 like wood. The deco
 floral scrolls, and figu
 cal sources. And, as a
 tenure horn, in the p
 Home Burnett, of C

the latter period
they abounded in
and adapted for
in the case of ex
time still more
aggregation to sa
fifteenth, and th
known to exist i
of one hand. At
than those which
is difficult to be
still possibly be i
or to be found in
and public treasur
the best-known ca
to which reference
the list.

For those who
of the three centu
its highest period
parent omission to
crucifix is a fact w
with speculation as
as may be some exar
we shall meet with
a certain point of v
on account of the art
detail which it woul
them, they differ g
sufficiently near appr
forms the glory of th
ivory of the gothic
some cases—such as
painted ones especial

It will have been
representing scenes in
triptychs which have

to refer again to the Cathedral, it is simulation of riches, crucifix or the figure made in the fifteenth century. Cum ymagine Crucifixus not appear in the "iiij lyttyl crosses sylver," refers to the

Nor have we the crucifix used in the "creeping to the figure would seem of about the year Housebook (see M. 391) we find a long Kinge and hys cre

"Firste the Kinge to noblemen waytinge upon daye: and ther to tarried have brought in the crucifix before the highe alter. As creepe to the crosse upon. carpett before the crucifix upon . . . and this done traverse unto the chapell and creepe to the crosse: and then the la. to creepe to the likewise."

It will not be shortly the evolution of the crucifixion as we find it in the fifteenth century follow it on until it is said to have been mature, and is now the more interesting is the more interesting that we know is this is the most common figures of crucifixes



IVORIES

Natural, indeed, was the shrinking which we find in early Christian art from representing a subject of such tremendous significance, combined with a record of such cruel sufferings. It is not surprising that the lapse of centuries was required before the prejudice and timidity should disappear; before the reverential awe which hung about all reference to the event should give place to any kind of representation in which a human figure should be used, and allow those who attempted it to venture even upon a conventional form of the death of divine humanity—a distorted one, perhaps, to our eyes, but suggestive enough to those who needed no more than a suggestion. In early Christian times sufferings of such a kind in their awful reality came too near home to those who themselves knew well in the persons of those dearest to them what martyrdom meant. And again, it would have been to represent an occurrence which was a subject for derision to non-believers. Therefore it was that in the first ages, if not entirely avoided, care was taken to dissimulate it under the least apparent forms. This supreme event—the greatest in history—was as a matter of imagery approached only through the medium of forms and symbols, types and allegories known and understood by the initiated. We find, for example, the symbolism of the death of Abel, or the sacrifice of Isaac. And when, as time went on, the abstract symbolism gave place to an actual representation, it was still only an attempt to translate into action, by means of a kind of conventional formula, an event, and the sentiments connected with it, which were impossible to be expressed with propriety.

In our ancient ivories we have, almost invariably, the allegorical figures of the sun and moon veiling their faces in grief. There are the figures of the Mother and the beloved disciple. Or, again, the cup of sacrifice placed beneath the rest for the feet, or such an emblem as the pelican in her piety feeding her young. Through-

out we must not
the doing more
the great Fact.
upon the sufferi
Nor, indeed, cou
the representatic
us, were it not th
the realism itsel
difficult, perhaps
the first attempt
been received. I
have been gradu
realities, more dan
other, appear to b

To the religio
Crucified One wa
of a youthful, be
tion of the possib
artist appealed to
the mystery. For
perhaps, to excite
presented with th
undergoing the m
to conceive. We
which can add hor
impossible calmly
been unconsciously
the same time prof
an actual and terri
it may be said, in
are untrue. For i
reverential feeling o
mystery of the Pas
measured by the de
doubt, as this excel
Spanish crucifix to
cannot help associat

early crosses and
nate enough to
to the work of th
eighteenth centu
though it is of ve
in its latest phas

A crucifix w
collection, is in th
cedar, overlaid w
four medallions
of the evangelist
arms being of se
a fillet instead of
Byzantine work
need not concern
the figure may ne
the cross, or, perh

The cross, kno
niece of King C
is not, perhaps, in
for the figure is k
one, as the place f
and there are rep
where the feet and
specimen of Scand
are beautifully car
the ends of the a
others, of our Lord
Dives and Lazaru
the synagogue, and
in Roman capitals

A splendid cr
eleventh century, f
at Leon, is now in
It is composed on
sculptured, the fig
and attached with



deaux, assigned to
to by Viollet le D
(article "Crucifix

So far, therefore
examples exhaust
we pass at a bound
shall find the sole
of that glorious p
of its kind betwe
have been consider
the seventeenth an
us. It is a long int
five hundred year
the middle of the
seventeenth centur

But if we have
museum at Kensing
a fragment—a ver
the prototype of th
the form given to
time, though far t
treatment than any
show. There is, ind
over after death on
the agony which has
an exaggerated type
expression of suffer
placid sentimental
the crucified figures
ideal of the highest k
of feeling, even thou
—it suggests to us
and of the legs dra
crown of thorns, be
long, dank ringlets,
blood or painful wo
combined with a sub

cases that we have
shall find them different
for the most part,
lands; in the first-
of Dieppe and St.
two most important

It will be hardly
in passing, that a fact
to Jean Goujon found
in 1856, and that
Michael Angelo, as
regard to Cellini,
worked in ivory, a
crucifix; but there
of evidence to this
in the Escorial, of
It is entirely nude,
nail, the arms alone
memoirs, that he was
He appeared to him
in the castle of St.
the one which he
chapel at Munich is
with that attributed
Flemish of the seven

The name of French
nently when we compare
carvers of the seven
from his hand, or see
the Brussels Exhibition
the collection of the
ture. Of the work
made for Antoine T
in Mae's and Weale
Malines en 1864, an
proachable in anatomy
well rendered; but the



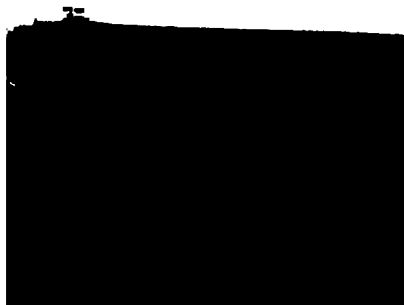
crucifix finer an
time. Guillerm
be obtained of s
and exercise all
of the council g
finding none th
procure one at
pounds, which
pound. It is the
for his work forty
in addition if sat
but not being sa
figure which he n
the confraternity
pairs, which they
occupies the mon
for delivery a fev
Baptist. The con
verbal says that
offered a hundred
Then follows an
of the procession
organised to accor
the cathedral. It
280 francs for his
was 138 francs; s
value of money at
very good bargain
shows the value o
days, the time take
weight of the tusk
curable at so imp
more inland town
Other French
François Anguier
cuted the crucifix
and of Simon and

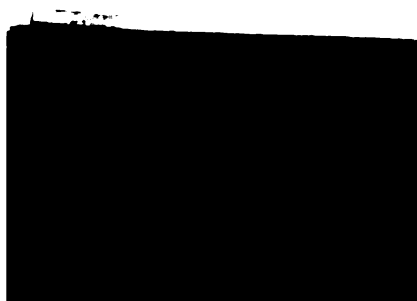
with
society
society
on the
"A
has sh
"For
in ex
to rec
the ca
be d
"How
"I
society
to the
"I
with de
every in
put of
which
holds
of the
eyes
"The
dark of
"I
"I
of the
all is a det
is a det
at the
and the
the finger
a new m
The history of
traditionally
with pirate ship

from which tear
opened mouth,
The eyes are covered
the drops of blood
drapery on the
date "1681." At
berger, was shown
Mamé, of Tours
not equal in expression
were, too correct

Of all the crucifixes
fine as the beauty of
church at Down
any absolute indifference
of those described
attribute to the sculpture
large dimensions
Time, which deals
with ivory in the
greater part of the
colour, which, for
regretted, adds to the
expression of the
pathos, the eyes
torso, the strained
veins, are of rare
the knees, show a
delicacy of modelling
beneath is a delicate
There is no crown
unusual at the top
inches in length and
between the fingers
or chest measurement

The history of
it is traditionally
Spanish pirate ship







PL.



low, and the figure
costume of the
good and bold
pillar, one jailer
a lanthorn, and

A magnificent
shows in a man
figures, in the a
period of transition
centuries to the
The groups are
and the same space
goes on increasing
of the deposition
Museum, which
ability, been attributed
triptych shows a
porary sculpture,
lent execution.
of the sixteenth
in his *Histoire*
style of the sculpture
tine master of the
Benedetto da Mantua
this master executed
Hungary, some
the methods of ivory
also exists that the
Hungary.

Following on
Child, labelled
Louvre Museum
type, and costume
long curls, a jewel
from the statuette
a delightful and
preservation of the







PLATE 600. STATUETTE, VIRGIN AND CHILD, FLEMISH
THIRTEENTH CENTURY



STATUETTE, VIRGIN AND CHILD, FRENCH
FOURTEENTH CENTURY





PLATE LVII 1. PLAQUE, BY FAYD'HERBE 2. PLAQUE, ITALIAN
SEVENTEENTH CENTURY SIXTEENTH CENTURY

POST-RENAISSANCE

IT is a new art, a beginning of a new era that up to about the middle of the fifteenth century was entirely restricted to the service of the Church or of a devotion to certain number of saints or from mediæval romance or from mirror cases, and the Church had waned. The artist no longer looks with the same reverence at the work of the past as he did, and he compares from the same point of view the "The Cross" in the Flemish piece of the same school. The untranslatable quality of the artists being religious, an act of religion, craftsmen who appear to produce an effect that is solely æsthetic, and the necessity of pleasing the eye, the necessity of pleasing the beauty, the necessity of the worker. His first duty was to ensure that his work was in a beautiful manner. In the end their names may be,

POST-RENA

interest to refer back
from the time of
as much as possible
ivory carving itself

Everyone is at
in the practice of
various causes, too
century, and the
universally known.
and the return of
exile, the taste for
unearthing of the
city, the revival of
the Church itself to
ment of artists, the
riches of the Italia
from the charges of
heavily—all this co
uberant enthusiasm
which encouraged a
of the precious met
tions of the goldsm
within our province
and great names of
the arts hang togeth
sary—to bear in mi
the time of him who
sance sculpture—of
the thirteenth centur
names of Ghiberti, m
tello, of Verrocchio,
which had previously
pictorial treatment, a
spective, and we mu
which developed un
necessary to rememb
Della Robbia, of the

POST-RENAISSANCE

were to work. wrong direction. of combining the indeed, can be said in ivory bas-relief Angelo, as in a Vienna? Again, much, it is to be ourselves drawn for them had not long perceived the detestable taste must be made also. It would appear that and Lombard schools di Duccio, of Donatello had no charm. The work which we can Bernini.

However varied ivory carving became whole of the seven especially in Flanders of ivory consumed hardly too much to sion, and entered into of object to which almost impossible to tions which were for plaques in low and or for the decoration and inlaid, tankards objects for the chas medallions, crucifix draughts men and sporting weapons, in objects of use and the employment of

POST-RENAISSANCE

be unfair, however, to take account of such trifles in the arts of the period.

In the ivory carvings of the sixteenth and seventeenth centuries with which there were, of course, always easy to deal, that there was a great infusion of Italian artists both into England and German art is permeated with Italian influences. Perhaps, call them that of the Herkynian period domiciled amongst English art. Van Dyck's Flemish worker was one of the best.

Amongst the carvings which allusion has been made to tall-standing cups of the tusk suggest in the groups and in the frieze, we shall find any ivory carvings of the best artists of the time, but natural, for, in the goldsmiths, especially, completed them by the finest figured in the time. They will be found illustrated in the time.

Portrait medallions of great importance, and they cannot pretend to be works in bronze, or the great bronzists of the time do they often bear comparison with wood's portrait medallions.



POST-REN

of Nicola). It is with the twist or what exaggerated amount of proba

Of Albert Dürer bears his monogram the monogram of known that the together with the stone equally indulged stone.

To Giovanni da at one time in the and a crucifix in both are in the from these, the character, and if very well be after villa, who is credited chastising Vice, whose figure is perhaps Museum.

There is a powerful Jean Goujon. The full figure, which has the great French example from an importance and in

Finally, to Michel amongst them a carved figure of Silenus at and Cellini is natural the way of dagger Flagellation and Podestà at Florer himself carved in That he delighted

POST-REN

latter having been
even to be certain
account we often
hibitions which are
by Flemish or (the
Künstler Lexikon)
course, useful guide
to the lives of artists.

There is little
for attention. Carving
and no doubt making
dating from this
for the most part
Algardi in his quality
worked in ivory, as
mentioned may be
matter of much interest
by his bronzes. It
appears to have been
Museum possesses
version of "Saul"—
battle, the Saviour
unnatural clouds,
have also in the same
the undraped St.
ivory carvers, and
plaques with nymphs.
They are signed "A."

When we come
of the sixteenth and
of Teniers, of Varot
—and when we reach
undoubtedly exercising
and the delight he
not be surprised that
whose work is entirely
carving in ivory of





POST-RENAISSANCE

six which are not true that no absolute being without quality universally accepted. "Fiammingo boy" time. They may it is easy to see the strongest in Duquesne that of Rubens, and executed. It has years to depreciate inferior rank among may reasonably differ from certain not to admit the delicately executed another delightful bathing in the middle in the museum at London. tion concerning the

All the above in manner they are different of the kind by nature followed, and the element is apparent contrast style which we find in subjects in German attributed to Fiammingo Cupid bending his bow and other figures, found in many collections. good and careful, a A brother of Francesco ivory sculptor. A collection and Weales' *Objets* bad end, and was executed in the century.

POST-RENAISSANCE

Venus disrobing,
Psyche asleep—the group
and others—the group
Amongst them all
and Tritons and
this may now be
the photographs in
one of two ivory
information. The
tion. Each is cor
Cupids (one blind
pool for the salt.
group and a mask
of Fayd'herbe.

Signatures of F
but at the Prado]
piping to dancing
with a large relief
quantenaire at Bru
and bearing his ini

But the most
which we are inclin
tankards and stand
carved, as a rule, w
Of the large numb
are distributed am
lections, it will be s
Than the first, a t
South Kensington
amongst tankards i
large, of elegant pr
style of the Augsb
design, in which th
admirable in the so
other productions of
wax, instead of the r
could not have bee







PLATE LXIII C



POST-REN

inches high by t
folding-doors, an
to be completely
plaques of fine
equestrian statues
by a sitting figure
are twenty-two sl
fronts of each dr
decoration of ros
the doors is an ar
sance style, repre
tology. The bac
equal richness. T
with classical subj
ments, of a finer
work of this kind a
of the artistic valu
it was undoubtedly
day. Without in
will bear comparis
renaissance, it will
of the application
ness of design in
vulgarly overdone.
cover every availab
attention, and are
meaning or intentic
character. Such, I
dishes. It remains
authors, given by D
the designs for th
Angermair by Pete
painter of that tim

The Bavarian
work a plaque with
Italian renaissance,
B.H. von Minchen





PLATE LXV

POST-RENA

by him, of George I wig, which seems to be at Brunswick. There appears to have been several medallion portraits. Walpole mentions 1. Another portrait of signed "Le Marchand" medallion in very poor condition signed "DLMF."; and there are others. A bust of Rigaud was at the Burlington Frieze and Ivories. Le M

Jean Cavalier (1644-1709) Le Marchand, but he was a lion of princes and exiled in England. The British Museum are of Brandenburg, of the markgraf of Brandenburg initials.

Of English sculpture little to which we can add. Ivory were used for work-boxes, counter-top pieces, one comes across at the period which have a little there is little that can be seen in low relief in the British Museum is amusing. It is the orator is in the fox's head over his three rows, with monogram bear, and on a grave of Col. Charl." A not calumniate who



POST-RENAI

grainless ivory with both Flemish of the a very elegant one in of the seventh century and a nymph embracing times called "grivois" subjects with which from the *grivois*, or used them.

A bare mention as decorated knife and ally not an unusual set in the Kensington with figures of kings royal robes, the latest James I.—in costume 1607. Knives and for sets in cases of orn beautiful and interest kinds of domestic pur greater love of decor examples of official st (a short one, Italian si a good style of engrav shuttles, and other wo cases, rules and me magnetic folding and *journey rings*, hour-ordinary amount of merit in design and many of these where expect it; better work, things. Fans also mu guards pierced and c lace-like fineness. A the eighteenth century with European design

POST-RENA

Albrecht Dürer. A
at Munich.

Lorenzo da Pavia (e
d'Este, especially for inlay
Hans Beham. A pl
probably copied. A nake
Museum.

Michael Angelo. A T
attributed to him. See als
Sculpture" at end of this l

Jean Goujon. A cru
been attributed to him.

Giovanni Copé (calles
"Giovanni Fiammingo."
text).

Peter Flottner (+ 1546
Edouard Lobenigk. N
Hans Lenker. Nurem
Hans Lautensack (1516
Paul Melchior. Cologn
Agostino Caracci (155
Museum, Venice.

Georg Weckhart (1587)
Jacob Hesin (1586). L
Giovanni Krebar. Pad
Joachim Tielke. 1701
Brussels Conservatoire.

Antonio Spano. An A
of Prince Lucien Bonaparte
incisor. 1555."

SEVEN

ITA.

Alessandro Algardi (1620
Francesco Francelli (end
time in England; probably m
Antonio Leoni. Some p
Leoni Venetus F."

Filippo Planzone (+ 1636
Florence Nat. Mus.

Pietro Andrea Torre (+ 16
Giovanni Pozzo (1700). 1
Donatello Fiorentino. Ja
de femme nue."

FLEM

Mathieu van Beveren (167
Francis van Bossuit (1635-
J. or H. Cosyns (+ 1700). W
François Duquesnoy (Il Fi

CE

CHESSMEN

IT can hardly be a very long time for a handsome not infrequently, it is almost every kind of form and decoration, but for centuries past, the time when the or obscurity, we have n pieces themselves and kinds, of the greater ivory or bone.

It has, perhaps, no who are accustomed to to give a thought to the history of the chess passed in the evolution types to their present. The first time one comes ancient chessmen, to not only is it puzzling represent, but one has chessmen at all. So the highly decorated figures are accustomed to it they have not seldom

C H E S S M E N

mata. We learn of the reign of King Alfred named Ohtere was his north seas. He visited his expedition to a curious old *saga* of Greenland sent to precious gifts, a set throughout the chron wegians and other highly skilled in carving and ivory.

Bone or ivory of stone used by the Anglo-Saxons in the construction of dwellings. house which Locrine "the walls of stone, of walles-bone, or ypen ivory, probably morse with a lady's teeth: "whal." The tusk of northern seas is distinct from the true ivory skin being the tusk, sooner worn than the bony substance. Good for a foot in length and six inches in diameter.

It is time to turn to the collection of various kinds of chessmen of all, from many points of view, in the British Museum. These pieces manifest the style adopted throughout the last few centuries. They afford us correct information of the period, for comparison in respect to which has already been



PLATE LXVIII



C H E S S M E N

at Munich, the king seven crossbowmen Saxon king-piece, for circular, with a round out on one side—a king-pieces. It is circles and lines. The National Library, trace of Charlemagne, is one evidently of eastern origin on an elephant surrounded by other figures. In another of Médaillies, the king holding his sceptre, borne by two with curtains on each side.

These are some valuable museums and collections at Berlin, Paris, Copenhagen, &c. It would be impossible, without a long list, to describe the almost endless variety of pieces. I put out a large number of illustrations which must apply to the others. Every known piece is shown from every point of view or angle, and in groups relating to religious, historical, costume, and other details.

The queen, called *Reine*, and, by corruption, *Reine*, from the Persian *phar*, is remarkable for variety of form. In general commanding appearance we have the most exact copy of the Lewis chessmen. She has a high-backed chair to the king's right, and her shoulders, and over her head she rests her head on a cushion which holds a horn which m

DESCRIPTION

The object is a small, rectangular, light-colored, possibly stone or metal, object, possibly a tablet or a small plaque. It is inscribed with a single line of text in a cuneiform script, which is a form of writing used in ancient Mesopotamia. The inscription is located on the front face of the object, and the text is written in a single line, running horizontally. The object is small, and the inscription is clearly visible. The object is a small, rectangular, light-colored, possibly stone or metal, object, possibly a tablet or a small plaque. It is inscribed with a single line of text in a cuneiform script, which is a form of writing used in ancient Mesopotamia. The inscription is located on the front face of the object, and the text is written in a single line, running horizontally. The object is small, and the inscription is clearly visible.



C H E S S M E N

various parts through
and sword-hilts, and
ever, that the Lewis g
by Scandinavians. 7
the island of Lewis
Barefoot, who added

As ivories, it is fo
that we chiefly value t
beautiful ornament of
of the chairs, the foli
with foliated tails, wit
caskets of northern
described.

Early draughtsmer
and twelfth centuries
generally thick slabs
northern or Byzantine
almost full relief bene
as not to interfere with
for the purposes of th
found recently in a qu
Salisbury. Anglo-Sax
ornamented with lines
circles, the latter form
same system of incised
Anglo-Saxon chessmen
They are plain pieces,
of section of a cone, a
the corresponding white
walrus ivory. Scriptura
tine examples, of which
Museum. Besides these
museum a very interes
each piece carved with
a horse, a sow with yo
In the Kensington Mus
a man and woman play

CH

IVORY SCULPTURE
AND

THERE appear
of ivory for s
than in most
we take into consider
is known as Hispano
invasions of the Peni
century, and their int
were finally expelled
with regard to Portug
in India and China, a
part of West Africa,
subjects to occupy our

So far as the arts ar
in Spain by the contact
somewhat complex.
ivory sculpture less, pe
tions of art, and it wil
to do more than call att
Moreover, the example
for the most part almos
decoration. The result
was naturally to create
national on the one si
mixed characteristics.
tine art reigned suprem



[illegible]

SPAIN

be brought forward. What is left of purely of a type—especially always of the most de with this form of art to recommend it. I called Spanish, for i natives of the colonies Italian influence and and religious plaques were adapted to the votional art seems to tesque exaggerated cr unfortunate that it sk the splendid examples and the choir-stalls—v epoch.

The most charact allusion has been ma flattened, dome-shaped It would be difficult to of the carving of these is almost entirely open- the ivory with a patte which form quatrefoils conventional antelopes, and birds—even angels with a rich foliation of margins of the lids are i Cufic character, which decorative. Of these more beautiful than a c serves to contain preci ambergris." Or, "A fa God, Al Hakem al M the faithful" (a caliph again, on an elaborately

SPAIN

with one in the cathedra rectangular, with sculpture in the decoration the birds *affrontés* or double pattern. There is a Palencia, of the elevation to present a level surface ivory painted with color diapered in colours already been noted caskets of the twelfth are two Siculo-Arab and gilt with figures of The Moorish style is some magnificent sword doubt that oliphants considerable quantities wards further north.

Very few of the religious periods call for notice attributed to the pair though his sculpture in seem to be no direct as if we may judge from a ton which is attributed of the type which represents in full vigour of insipid and sentimental combed and arranged, ordinary character. Neither the same museum, carving of St. Francis and worthy of admiration. Saviour, of the Virgin bishops, are either of the and eighteenth centuries the Chinese or Indian

WEST A

siderable extent, even
tians of Goa fashion
ivory carvings which
Portugal had also had
the same effects follow
work, but also, to a
case of India, from
decoration.

A very curious example
of which does not appear
as the "Pilgrim" or
the form of a mountain
from which a stream
sheep, and at the top
asleep. Examples are
One is in the Mayer collection.

A great deal of interesting
ivory carvings from the
Portuguese founded a
The earliest specimens
usually classed as Goan
pedition to Benin in
of the savage kings of
remarkable ivory carvings
brought back seems to be
origin of a good deal of
The ivories are now in the
Museum.

Benin is situated on the
of the Niger. Discovered
fourteenth or fifteenth
by the Dutch, and even
trade relations there.
very curious and interesting
the early times of the
having received instruction
Portuguese. With the





WEST A

about these things, a
special taste in order
the same time, the
West Africa, which h
and is evidently the
certainly worth attent
" Pilgrim " pieces wh





INDIA, 1

Nevill collection, of
Here we have repeat
gerated way—some
floral arabesque, and
scroll design, of bol
we may take again, 1
southern Indian (Trav
also illustrated; a fin
Then we have the
casket of the seventee
ing and delicate flor
broadly treated, well
the niggling fashion to
than these could be n
with more or less meri
repeat the references.

Mention may be 1
Cingalese caskets ma
have biblical subjects
the floral arabesque H
galese spoon, or dipper,
its cocoanut-shaped silv
ivory handle mounted
Benares palanquin comp
of ivory we have a mixt
ornament in the borders.
in relief with fighting e
reminiscences of the sty
Combs with a double ro
and when of simple des
good art. Such, for ins
angular field is compo
band in open-work wit
foils. After all, there i
in this design.

The results of foreig
have been productive





INDIA, I

extremely good. It is famous for such things at Benares, Bombay, Travancore, and Ahmedabad to make distinctions, the great centres.

In Persia ivory seen in other parts of the world. For these it was the invariably of walrus from a photograph in of a fine seventeenth-century book belonging to MM. Rollin and not but of distinctly southern origin from Mysore or Travancore. The sure of the origin of An Arab cylindrical bowl referred to in the chapter on ivories are, at any rate, none at South Kensington.

Arabian art in ivory work has a traction peculiarly its own. The work of execution, a breadth of design, are quite remarkable, and are well recognised. We need not add the character of the Hispano-Arabic to add to it another class which the whole surface is covered with a diapered pattern, and also with Arab lettering. Of the most interesting with its system of open-work of circles and stars, so many examples are in the Indian and Turkish ivory work of the last century.

The most interesting art is one on which we will not permit us to dwell.



PLATE LXXII PANI







PLATE LXXI

1. PUZZI



CHINA

decoration, is done in
and as a matter of fact
of the amateur turned

One curious example
tioned. These are the
goddess Kwanzin, which
is a remarkable representation
statuettes. The same
shape of the tusks is
from the girdle, and even
child there is no mark
are not in any way like
them to be.

The work on China
and chased sticks and
and remarkable. From
Europe, and has been

It is delightful to find
cold formality of Chinese
appears to be no scope
no evidences of the individual
personality and variety
charm of Japanese art.
be true, that all Japanese
shall take it as we find
and legends apart, the
appeared, and would be

In dealing with ivory
will be very evident.
occupied almost entirely
art. The practice of
back very far. We shall
of the eighteenth century
for the most part they
our attention will be called
nothing which has prevailed
by the charm of a style

CHINA

The use of ivory to direct attention into three classes. First, alone, as in the case called *netsukés*, and similar character with statuettes. Next we have different kinds, but in Japan known as *in* hilts and scabbards, objects of personal use used without addition there is the mixture the application of ivory pictorial composition and other materials; ivory of other precious and silver, coral, and difficult to find precisely any age, for this precedes the subsequent chapter that sculpture ivory with the usual, but this is more the elephantine system, which is practised by the Japanese in modern fashion, for which is famous, now being taken and jewellers everywhere adorning it with enamel scarcely be doubted, a new ideas.

Apart from the matter the intrinsic value of in Japanese workman in scrupulous manner in Has the workman to copy piece of furniture? Has

CHIN

takes up and examines
even the under part i
use of! And look,
laughing boy within
well every part of the
coming unglued!

It cannot be supposed
knowledge of Japanese
enable him to understand
little carvings contain
is apparent and requires
the epitome of the history
Japan, her people, her
her virtues and vices,
passions of all, from the
and flora of the country
insight into the habits
examples of the love and
fables and the attributes
brute creation—in short
infinitely extended. Yet this
in a commonplace manner
they are rarely wholly
which distinguishes them
expression of an ideal.

As before remarked
is of no very ancient origin
of carrying the pipe-case
the girdle did not come
seventeenth century, at
and finest examples.
in the opinion of many
That may be so, and of
working in this material
the sculptor's tool. But
a charm of its own in
modelling texture that

CHINA

porcelain, and so on
common expression,
and wood, and during
in vogue these were
of artists which could
masters, the greatest
acknowledge by his
The earliest ivory net
ivory. Nowadays the

That the netsuké
kind were highly pri
to use for them only
was in any case by no
material, but it is eas
the artist well knew
tusk, was not unmin
the warmth of colour
and use would add fr

In a certain way
netsuké may be con
They would have ser
commentaries on dai
strict adherence to tr
of expression and su
not strictly perhaps, l
gargoyles and misere
recalled? In a sens
pictures, but they are
every point of view.
first sight, to be littl
some natural object—
the resemblance that v
but still there is genera
them from commonpla
to nature is apparent c

So great is the var
expressing it, in these







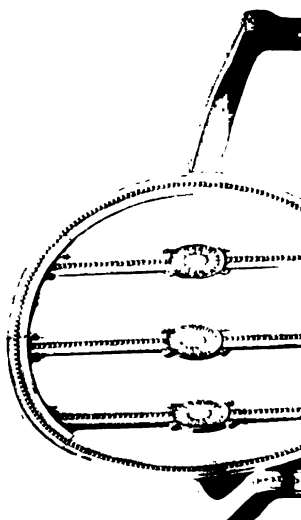
PLATE LXXI



CHIN

leaf; a group—more c
—of apes gibing and
to get out of a sack f
the body by a piece of
two chickens having a
not peculiar to Japa
an admirably express
frightening another b
lifting weights; a stre
together as in a foot
immense yawn; a g
repeated over and ov
story-teller, his audien
taking shelter under a
lying down (a very
lining and filling in w
long arms and short l
is endless of delightfu
cature, of the express
the emotions which af
instinctive atheism and
in the Japanese, notwit
and the paraphernalia c
and astonishing hybri
realistic representation
most extraordinary in
teristics of animals—
in variety and original

Yet a little more s
three among the most
anything in sculptura
a little figure represen
age of the fakir type, c
and austerities, his p
with contracted and
vacant stupidity, and t
Or, again, in the cont





ARMS AND S

a theorbo of 1629 the
of strips and veneers
filled in with black.
the ivory finger-board
A German guitar, dat
except the sound-board
ivory or *vice versa*, an
fashion. Cither viols,
struments of the kin
finger-boards and tai
charming little pochet
or eighteenth centuries
An eighteenth-century
but of course instrumen
must date back to unkn
stant use in all times.

let are there also; an
with an elegant design
And so, again, for the cl
we find ivory constantly
themselves, sometimes in
of beautiful musical in
material for admiration
of ivory in various ways
might indeed, perhaps, be
how effectively it may be
also for plaques and even
the case, for example, of

Ivory has at all times
arms, and accoutrement
Certain fragments of ea
other monuments of antic
scarcity of very ancient
any kind will not lead u
few isolated examples. A
or parade sword, of the
of what is now Belgium,



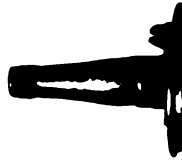
The first of these is the fact that the
 Journal of the American Medical Association
 has been the only one of the four
 leading medical journals to publish
 the results of the study. The second
 is that the study was conducted by
 a team of researchers from the
 University of California, San Diego,
 who are known for their work in
 the field of medical ethics. The third
 is that the study was funded by
 the National Institutes of Health,
 which is the largest federal agency
 responsible for medical research in
 the United States. The fourth is that
 the study was published in the
 Journal of the American Medical Association,
 which is the most widely read
 medical journal in the United States.
 The fifth is that the study was
 conducted in a hospital setting, which
 is the most common setting for
 medical research. The sixth is that
 the study was conducted in a
 hospital setting, which is the most
 common setting for medical research.
 The seventh is that the study was
 conducted in a hospital setting, which
 is the most common setting for
 medical research. The eighth is that
 the study was conducted in a
 hospital setting, which is the most
 common setting for medical research.
 The ninth is that the study was
 conducted in a hospital setting, which
 is the most common setting for
 medical research. The tenth is that
 the study was conducted in a
 hospital setting, which is the most
 common setting for medical research.

OTHER

not only for the engraving in weapons, but also for the relief, and the reserve in ivory, frequently cause and, as a matter of fact, any other description of sculptured portions have for us. The engraved is more akin to the system noticed in the case of them they fall within our perspective view only as the certain analogy. But it was the charm and the interest of the subjects filled in the work, with which they are the pictures of all kinds and upon every available arms—pictures illustrating the time, hunting scene, logical and allegorical figures of the period, the muskets, breeches, coats of arms, arabesques, scrolls, many subjects—everything, in fact, and there is scarcely a weapon which is not full of minute examination. Of which the engraved or carved or ivory, harmonises with the woods of which the butt of the elegance of the gift, frequently the whole is still of gold and silver, not of materials. The arbalests, wheel-lock pistols with and the arquebusses of

THE
MUSEUM







THE WO

and Rome. We learn-
cerning these giants
and his contemporar
art. That of Minerv
feet in height, and the
figure, measured no l
remembered that wor
a grateful people to
enemy who had atte
They were made, the
and gold, and enriched
The faces, hands, and
were of ivory, and the
of production has been
of these statues are l
exact part which ivory
most reasonable expla
simply covered with s
which could easily be
The effect close by w
the leading of stained-
such as these statues
perceptible. The wh
great erudition, and at
mère de Quincy in *L*
1815. As befitting his
with working plans sh
plates could be affixe
objects to be decorated
on a lesser, though sti
Phidias was made in
will be alluded to in t
mentioned that a mach
M. Alessandri at the F
of which veneers of i
cut from the tusk. Sh
and fifty inches were]

ARTIF

plant is low-growing, **great** forests of Peru **parts** of South America **in** an envelope like t **weighing** about twen **containing** six to nine **albumen** of which is **sembling** fine ivory in t **much** employed for butl **objects** of the kind, and **Japanese** netsukés and **softer** and not so brittle **stain** well. A method of **is** to apply a little sulphu **discolouration**, but with **rosy** tint, which can be e **nuts** were also used as a **eighteenth** century ivory **artificial** teeth, but a con **has** since taken its place **had** a set, but, as he says, **them** off as her own.

The modern methods **besides** celluloid, consis **ivory** and bone waste **scraps** of skin and leatl **other** materials, in soluti **also** phosphates of chalk **of** Paris, and analogous s **forms** a fluid gelatinous **frames**, and allowed to l **alum**. Another and olde **in** sulphuric acid, by whi **and** ivory-like in texture **now** very well known, a **to** ivory ones, on account **they** are not so liable

with this composition, until it has entered in the carved surfaces. the original need be : undercutting or fragile tions should be protect subsequently by hand. hard, is easily removed plaster of Paris in the dipped in melted stea ivory-like surface, whic difficulty if it is desire reproduction of an a original. The simple however, much to be p admitted that plaster fragile, and it would b a moulding material of substituted.

A good deal of atten question of forged antic facture of spurious work but has been practised ence to it in ancient c within our province to t will suffice to say that free from the attention o his hand, and successfu sculpture, goldsmith's v thing, in fact, that is e loving connoisseur. Po an unmixed evil, for it increasing our knowledg that no expert, no collec at one time or another h which perhaps he would When we recall the wonc

Brussels authorities. somewhat imaginative something to say on the as being framed in eb mouldings. The fact is firmly encased is of anci with metal mounts and aminating the diptych on depth to which the ivory the genuine leaves, or diptychs. From various curls of the consul's hair chair, which corresponds representation in Wilth doubt that it is from this been given an appearance considerably rubbed. It must well executed, especially presents scenes in the originals for his inspiration difficult on *prima facie* being a genuine duplicate replicas of such things contribution as presents. value as an interesting ivory of the diptych before and lost.

Mention may be made of the diptychs of the Liverpool Museum, and collection at Milan, formerly of the Palazzo di Fabiano, which was discovered.

The question of the *fonte* in the Louvre has We have no information led the authorities of that it is a forgery, and



Byzantine plaque of Theophano, in the C
 Emperor Otho plaque
 Evangelistarium, certa
 the Paris Library, wh
 design is almost identi
 tion of the Romanus
 to a degree, the other
 manship. Still, it nee
 forgeries in the sense
 should they not be of
 They may be genuinel
 and with regard to t
 certainly mentioned as
 two learned Benedictine
 account of the *Voyage*
 1717. It requires no
 conjecture that monast
 time more or less acc
 objects in ivory in their
 ably also sometimes mix
 an appearance of anachro
 rant, is calculated to p
 times. We cannot av
 not unfrequently describ
 from engravings or cast
 Certainly he did so in tl
 Testament. The cast of
 duces also part of the ve
 which they are set.

An early chapter in
 historic ivory carvings, a
 been a not inconsiderabl
 the kind which profess to
 lake dwellings and in the
 St. Germain Museum po
 of forgeries, and to this tl

COLOURING A

piece of a casket in the
Of a figure found in
the thirteenth century,
wood than ivory, and the
collection is in a somewhat
casket at Kensington
darkened alabaster. The
century, which have been
chestnut hue. The
mahogany colour for the
variety this is not un-
remarked, is far from
stances of what may be
be mentioned, but the
method of producing the
ivories is to give a coat
by means of the lathe and
to expose to the sun for

It is generally considered
the effect of bleaching
mentioned has been so
years. On the other hand
in the Wallace Museum
extraordinary state of
delicate portions, such
projecting parts, are perfect
are as purely white as
yet their preservation is
ably due to their having
stored away. We know
come down to us, that
of *cuir-bouilli* were specimens
diptychs and other medallions
tusk of a young animal
of older ones.

There are, of course,
ivory, to which it is hard

THE PL

arts—a misnomer, for the
of size—during all this
put of the beautiful man
either to objects of utility
worth while to lavish dollars
as public taste is concerned
the manufacture of the
“*articles de Paris*” or ‘
ornaments with pretensions

Yet, speaking principles
to our own, even when
examples from the history
from time to time at the
academies of the great
again a figure or two in
Academy, or some mode
managed to insinuate it
tion. But they are not
desultory attention, are
lector, disappear, and
large. Fashion, of course
of the kind, and to this
of the authorities of our
London not one of our
an example of modern
tion. There is in the
ivory parasol handle: I
nineteenth century. V
Luxembourg at Paris, the
the encouragement of it
to be within the terms of

At universal exhibitions
Paris in 1900—ivory and
leather-work, brush-work
of other industries. So
tinguished sculptor (M
at the exhibition of 1887

THE P

has just begun. We
Venus and a dancing I
Meurice for Prince A
Feuchères, and carved
made copies of such th
Seasons" at Versailles
man dying, by his pu
museum of the Louvre
credited with many iv
the portrait medallions
fashion had not yet gon
to whom is due the c
Invalides, we have a larg
The Louvre has also a
of Dieppe. In Italy Gi
1820) had a large follow
and is distinguished pr
flowers, fruit, bracelets,
a medallion portrait by
Empress Marie Louise
other things, exhibited
"Fortuna," in 1885 a fig
in 1889 a bust of which
silver, and damascened i
tourmalines, was by the
bourg galleries acquired
seems that there was at
able remonstrance becaus
of the commercial house.

There is, of the last
which calls for special r
attempt to reintroduce th
of ivory with precious ma
chryselephantine sculptu
ing, to which attention
tendency to this descripti
best sculptors in preferen

10

1. The
2. The
3. The
4. The
5. The
6. The
7. The
8. The
9. The
10. The
11. The
12. The
13. The
14. The
15. The
16. The
17. The
18. The
19. The
20. The
21. The
22. The
23. The
24. The
25. The
26. The
27. The
28. The
29. The
30. The
31. The
32. The
33. The
34. The
35. The
36. The
37. The
38. The
39. The
40. The
41. The
42. The
43. The
44. The
45. The
46. The
47. The
48. The
49. The
50. The
51. The
52. The
53. The
54. The
55. The
56. The
57. The
58. The
59. The
60. The
61. The
62. The
63. The
64. The
65. The
66. The
67. The
68. The
69. The
70. The
71. The
72. The
73. The
74. The
75. The
76. The
77. The
78. The
79. The
80. The
81. The
82. The
83. The
84. The
85. The
86. The
87. The
88. The
89. The
90. The
91. The
92. The
93. The
94. The
95. The
96. The
97. The
98. The
99. The
100. The

1. The
2. The
3. The
4. The
5. The
6. The
7. The
8. The
9. The
10. The
11. The
12. The
13. The
14. The
15. The
16. The
17. The
18. The
19. The
20. The
21. The
22. The
23. The
24. The
25. The
26. The
27. The
28. The
29. The
30. The
31. The
32. The
33. The
34. The
35. The
36. The
37. The
38. The
39. The
40. The
41. The
42. The
43. The
44. The
45. The
46. The
47. The
48. The
49. The
50. The
51. The
52. The
53. The
54. The
55. The
56. The
57. The
58. The
59. The
60. The
61. The
62. The
63. The
64. The
65. The
66. The
67. The
68. The
69. The
70. The
71. The
72. The
73. The
74. The
75. The
76. The
77. The
78. The
79. The
80. The
81. The
82. The
83. The
84. The
85. The
86. The
87. The
88. The
89. The
90. The
91. The
92. The
93. The
94. The
95. The
96. The
97. The
98. The
99. The
100. The



THE P

in ivory he contributed
bust of Minerva in
—a charming nude fi
banality which is too
an allegorical figure, “
trated. And besides
right to record that Dil
the revival in his enco
interest which he has ta

The name of Const
known in the world of s
the briefest reference to
models, more especiall
miners. In such thing
recognises the keen obse
and truth to nature w
subjects. Not less dist
which he appears to h
and with a real love of
so far he has been con
with no assistance from
stances. From another
indebted to him, on a
chosen, for in his crucifix
—admirable in their po
us that we need not fea
in the treatment of such
we doubt that the sculp
which, rightly used, are
are capable of enlisting
even of the least religio
that they are not more
minor artists especially s
higher than the tiresom
académies to which we

In Meunier's crucifix
the drapery simple and

THE I

were, thrown back from folds. The modelling of the ivory used for with the more sombre praise be too freely "Salammbô chez Math Other groups and figures "Fra Angelico" in ivory, "de Sunnam" in ivory, "Brodeuse Arabe," a "Récopé and a "Loïe a full-length figure in sance," the ivory used a "Théodora"; and a by Reymond de Brout

At a first exhibition a considerable quantity admission. With a necessity certain to be a tender because it happens to be to be noticed in the commercial houses. The people it is fond of richness and materials mixed together great goldsmiths' establishments in profusion. The same greater number of the to jewellery, to combs. There is also the tender transparent fineness. fan, the sticks and guns outspread wings. Ivory for such attempted real articles of adornment exception must be made the temptation to go far such a great artist as L





PLATE LXXXVIII "LAMA."
(1.)

THE P


amples. One is a
swelled bronze and
ice of ivory. The o
figure of St. Eliza
with the well-known l
f her cloak. Both a
he Clarence memoria
ishop was to have
hanged his mind.

In Mr. J. Lynn Jel
who has executed a nun
ions, in several of which
as a medium. He has
in the frieze which he
Registry; mainly for the
which are decoratively
scrolled edges amongst
variously coloured mate
waves.

Mr. Vivian possesse
which ivory is mainly of
Janua Vitæ," is by the l
sented by a delightfully
the winged Death of br
the Nestling" we have
by W. Reynolds-Stephe
and the Nestling." Lat
armour. In his arms
which he holds with ex
down on it with smilin
group is decorated with
dear to the artist—rougl
standing at intervals.
Academy in 1899.

Mr. A. G. Walker is
sculptor who has work
Fisher has contributed c

.



A LIST

Figures on reliquary	Rhenish .	12th	Figures	Various	Kensington Museum .	117
Book covers ¹ .	Byzantine	"	Scriptural	9 x 6	British Museum	XXIII. 119
Chair arm (?) ² .	"	"	Foliage, etc.	25 x 2	Formerly in Meyrick	XLIV. 119
Plaque	"	7th to 9th	Holy coat	5½ x 10½	Treves Cathedral	120
Eland's antler	"	9th	Scriptural	L. 32	Basilewski	120
Panagia	Russian	17th	"	D. 4½	Vatican .	XXIV. 123
Plaque	"	16th	"	4½ x 3½	Soane .	124
Plaques of throne	"	"	Glorification of B.V.M.	Various	Kremlin	124
Plaques	Russo-Byzantine	11th and 12th	Mythological	"	Brit. and Ken. Mus.	XXVI. 125
Plaques of chair	Byzantine	11th	The Saviour	"	S. Peter's, Rome	XXV. 127
Plaque of reliquary	Carlovingian	10th	"	5½ x 3½	Kensington Museum .	132
Plaques ³ .	Roman	4th or 5th	Mythological	Various	Aix-la-Chapelle .	133
Leaf of diptych ⁴ .	"	6th	Consul	6½ x 4	Kensington Museum .	{ VIII.-}
Diptych ⁴ .	"	"	"	14½ x 5½	Monza Cathedral	133

A LIST

Crosier	.	English	.	14th	Double subject	.	8 x 5	Howard of Corby	204
Crosier ¹	.	German	.	13th	Serpent and lamb	.	—	Hildesheim Cathedral	204
Crosier ²	.	"	.	12th	Serpent, Annunciation	.	—	Bamberg Cathedral	204
Crosier ³	.	Rhenish	.	11th	Plain	.	—	Cologne Cathedral	204
Crosier ⁴	.	French	.	11th	Serpent and cockatrice	.	5 x 4	British Museum	204
Crosier ⁵	.	English	.	13th	Serpent and man	.	5 x 3	"	205
Crosier ⁶	.	French	.	11th	Scriptural	.	—	Pontoise	205
Crosier ⁷	.	"	.	12th	Translation of saint	.	—	Arles	205
Crosier ⁸	.	Italian	.	14th or 15th	Bishop, angels, etc.	.	8 x 5	Salting	205
Fragment ⁹	.	"	.	14th	Pietà and Agony in Garden	.	3 x 3	B.M. Maskell Collect'n.	205
Crosier	.	French	.	18th	Rococo	.	10½ x 6½	Kensington Museum	206
Crosiers, List of ¹⁰	.	—	.	—	—	.	—	—	—
Comb ¹¹	.	English	.	—	—	.	—	Durham Cathedral	209
Comb ¹²	.	French	.	11th (?)	Foliage and lions	.	4½ x 3	St. Etienne, Sens	—

BIBL

(Sufficient only of th

- Akermann, J. Y. *Remains of*
 Alcock, Sir R. *Capital of ti*
 " " *Art and Ar.*
 André, M. *Notice sur u.*
 Audsley, G. A. *The Ornam*
 Auguin, E. *Hist. de la ci*
 Aus'm Weerth, E. *Kunstdenk*
 Aymard. *Album photo*
 Bandini, A. M. *In antiquam*
 Bandurius, A. *Antiquitates*
 Barbier de Montault, Abbé X.
 Barbier, L. N. *Esquisses his*
 Barraud et Martin. *Le bâton p*
 Becker and Hefner-Alteneck.
 Benedictines. *Voyage litté*
 Durand]
 [Berlin museums.] *Beschreibun*
 Die Elfe
 Bertolotti, A. *Artisti belgi*
 1880-85
 Bianconi, G. *Pettine d'avo*
 Bingham, J. *Antiquities o*
 Bock, F. *Das heilige l*
 Bode, W. *Denkmäler d*
 plates.)
 [Bologna.] *Osservazione*
 d'avorio
 Bossuit, F. van. *Cabinet de l'*
 Bretagne, M. *Sur les peign*
 Bugati, G. *Memorie stor*
 chiesa .

BIBL

- Turner, D. *Catalogue*
1830.
- Vanderpoel, A. *Notice sur*
- Venturi, A. *Storia del*
- Vert, Claude de. *Explication*
- Vöge, W. *Beschreibu*
- Vögelin, S. *Das Zürich*
- Waring, J. B. *Art Treas*
- Wauters, E. *Sculpture*
- Weltmann, A. *Le trésor d*
- Westwood, J. O. *Fictile Ivo*
- Wexelberg, C. F. *Bronzes, te*
- Wieseler, F. *Das Dipty*
- Willemin, N. X. *Monument*
1806—
- Wilson, D. *Prehistoric*
- Wiltheim, A. de. *Diptychon*
- Winckelmann, J. S. *Geschic*
[Engli
- Wyatt, Sir M. D. *Address at*
ing.
- „ „ *Notices of*

Coin cabinets, 293
Collections, the great, 390
Colouring of ivories, 388
Comb, St. Edward's, 208
Combs, domestic, 235
 „ list of, 218
 „ liturgical, 207
 „ Roman, 235
Composition, harmonious, 156
Congo State, importation from, 400
 „ „ exhibition of, 400, 413
Consular dress, 57
 „ diptychs, 47
 „ diptychs used in liturgy, 1
 „ palimpsests, 132
 „ statuette, 70
Conventional treatment, 19, 91
Coptic screens, 338
Coquille, Guy, his jest, 197
Crepitaculum, 213
Crosier, the term, 192
Crosiers, on tombs, 195
 „ inscriptions on, 196
 „ list of, 215
 „ magnificence in metal, 19
 „ rococo, 206
 „ symbolism of, 195, 198
Cross, creeping to the, 249
 „ iconography of, 251
Crucifixes:—
 Conventional or realistic, 247
 Evolution of, 249
 In early Christian art, 250
 Post-Renaissance, 259
 Primitive type, 255
 Rarity of, 246
Crucifixion, earliest representation
Curiosities, 304
Curule chair, 57

Decadence of ivory sculpture, 20, 1
Decorative treatment, 84
Default in chain of art, 51
Dieppe, ivory carving at, 280
Diptych, meaning of term, 52
Diptychs, consular, 53
 „ liturgical, 129
 „ mediæval, 155
 „ Roman, 70

